FIRST SIX MONTHS!

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JAZZ INFORMATION

VOLUME ONE — NUMBER 26

NICK'S SESSION FEATURES OLD TIMERS

New York. -- The jam session at Nick's this Sunday afternoon, March 17, will feature an outstanding group of famous old-time hot musicians.

Scheduled to appear is an all-star group including Red Allen, trumpet; J. C. Higginbotham, trombone; Sidney Bechet, soprano sax; Albert Nicholas, clarinet; Wellman Braud, bass; and Sidney Catlett, drums. James P. Johnson and Jelly Roll Morton will alternate as band and solo pianists.

Present at last week's session were Benny Morton, trombone; Cecil Scott, clarinet and tenor sax; Joe Bushkin and Dave Bowman, piano; Dick Fulbright, bass; Bechet, soprano sax; and Zutty Singleton, drums. The sessions run from three to six o'clock every Sunday afternoon. Harry Lim is in charge.

Chicago

Chicago, March 13. -- King Kolax' band appears to be on the verge of travel; two bookers have been working feelers on Kolax while Kolax feels back. Kolax (ne William Little) has been rehearsing six hours daily for weeks, with obvious improvement. Personnel: Richard Overton, Andrew Gardner, Albert Atkinson, Charles Stewart, reeds; Kolax, Louis Ogletree, Paul King, Alfred Lewis, trumpets; William Taylor, Alphonse Fook, Jerry Valentine, trombones; Wiley Rogers, piano; William Harper, guitar; Dallas Bartney, bass; Jack Parker, drums.

Trumpeter Bob Schaffner is rehearsing a new large band which includes some of the South Side's best talent. In the lineup are Schaffner, Russ Gillam, trumpets; Louis Taylor, John Thomas, trombones; Scoops Carey, Crump, Julian Draper, Nat Jones, reeds; Prentice McCrary, piano; Ernest Ashley, guitar; Truck Parham, bass; Bill Winston, drums.

Matty Malneck brought his band, with Mickey Bloom's trumpet, into the Pump Room of the Hotel Ambassador last week. Their pleasant, polite jazz is aired nightly.

-- John Steiner.

HRS Reissues Blue Five Discs

CALUMET CITY JAZZ

About ten miles below Chicago, next door to Hammond, nestles an apparently unknown nugget of low-down jazz, neglected by everyone except the younger mill workers from nearby industrial towns. Calumet City at night is a six-block area crammed with gin mills, houses, outdoor barbecue, and carnival spirit. In Illinois' Agua Caliente even the bank building, constructed in some Dawn of Decency, is now a modern prospectors' bar.

Here there's jazz. Most of it ordinary junk for dancing, but some made for listening. Frank Melrose, at the Paddock piano, is currently the number one feature. He'll play pure and exciting blues all evening; and all morning too if he sees you like it. Try his originals, such as Early In The Morning or 401 Blues, or his jobs on Jazz Me or St. Louis in boogie woogie style, or The Pearls. Refreshingly healthy

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GUY KELLY DIES IN CHICAGO

Chicago. -- Guy Kelly, New Orleans trumpeter who came to Chicago fifteen years ago, died here late last month.

Kelly had played with Erskine Tate, Tiny Parham, Jimmy Noone, Albert Ammons, and numerous recording groups. One of his last jobs was with Ammons' Rhythm Kings at the Claremont Club, 35th and Indiana, in early 1939.

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ARMSTRONG AND BECHET FEATURED ON RARE OKEH AND GENNETT SIDES

New York.-- The Hot Record Society's third album of American Jazz Classics will feature reissues of the rare and famous recordings of Louis Armstrong and Sidney Bechet with Clarence Williams' Blue Five.

The album, scheduled for release early next month, includes eight sides originally issued on Okeh as well as two Gennetts. Titles, by the Blue Five: "Mandy, Make Up Your Mind"; "Cake Walkin' Babies Back Home"; "Kansas City Man Blues"; "Everybody Loves My Baby"; "Papa De-Da-Da"; "New Orleans Hop Scop"; "Wild Cat Blues"; and "I'm A Little Blackbird". Two sides originally issued on Gennett under the name of the Red Onion Jazz Babies are "Terrible Blues" and "Of All The Wrongs You Done To Me".

Armstrong played on all these sides except "Kansas City Man",

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New York

New York, March 15. -- George Auld, who had been reported joining Tommy Dorsey, is rehearsing a new band. He will feature himself on soprano sax instead of tenor. The Dorsey changes continue, with Sid Weiss leaving Marsala to play bass in Gene Traxler's place.

Earl "Father" Hines recently recorded two piano solos for Bluebird, using the electric Storytone piano. Titles were "Body And Soul" and an original, "Child Of A Disordered Brain".

Claude Hopkins' band plays the 125th Street Apollo for a week beginning today. Bud Freeman and the Summa Cum Laudes, still at the Brick Club (with Morey Feld on drums), has been signed to go into the Sherman in Chicago on May first as alternate band. Ben Pollack's new band, leaving the West Coast for a tour, will have played the Sherman before then.

Smub Moseley cut four sides for the Decca race list last Monday

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JAZZ INFORMATION

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Kay Johns

Editorial

We enter the second half of our first year of publication with no solemn pronouncements on the nature of jazz, the condition of Jazz Information or the state of the nation. If there were no other reason against it, time would atill prevent. We don't want to brood away our deadline again.

Our twenty-sixth issue is published, much like our first, without too much light-heartedness or too much seriousness; rather with the consciousness of a job to do, and the suspicion, from the letters received from subscribers everywhere, that we're on the way to doing it pretty well.

Those same letters tell us, and we know, that we could do better. We are thinking of turning the record over and changing our slogan from "I've Found A New Paper" (now that so many of you have found it) to "There'll Be Some Changes Made". At any rate, there will be some changes made. Our first ambition is to have published, before number fifty-two rolls around, three consecutive issues exactly on schedule. It's harder than it sounds.

More important changes, however, are in the offing; we'll surprise you with some of them soon.

And, of course, you can help -- by subscribing, making your friends subscribe instead of borrowing, by telling them what a valuable convenience a complete file of Jazz Information will be; by sending in news from out-of-town, and questions and answers on records. Suggestions, of course, are welcome.

And to all our friends, finally, thanks for loyal and indispensable support.

COLLECTORS' ITEMS

Les Zacheis of Cedar Rapids has a collector's headache in the form of "Stardust", by Fletcher Henderson's Orchestra, on Broadway 1441, master number 1983. The Broadway label, of course, was a subsidiary of Paramount; and in the Paramount master series, 1983 falls shortly after the Paramount Henderson with Armstrong, "Mandy" (1974); recorded in 1924-25.

"Stardust", however, hadn't been written at that time; and from the sound of the record, Zacheis writes, it was made about 1928-29. A wind bass is used. He can't identify any of the soloists positively, and would like any information on the disc.

* * *

The following are some of the records queried during the past six months concerning which no information has yet been offered:

Trombone Red and his Blue Six, B Flat Blues - Greasy Plate Stomp, Columbia 14612.

Kansas City Frank's Footwarmers, Wailing Blues, Paramount 12898.

The Levee Syncopators, The Rackett, Van Dyke 909.

Wabash Trio, Lone Western Blues -- Coal Black Blues, Radiex 7039.

Five Hot Chocolates, Memphis Stomp, Van Dyke 71786.

Five Hot Chocolates, Baby Knows How, Radiex 952.

The Dixie Serenaders, St. Louis Blues -- Cho-King, Champion 40003.

Missouri Jazz Band, Stomp Off, Let's Go, Domino 3592.

Buddy Christian's Creole Five, Sunset Blues -- Texas Mule Stomp, Okeh 8311.

Blue Ribbon Syncopators, Whale Dip -- Blue Ribbon Blues, Columbia 235.

The Stompin' Six, Down And Out Blues -- Creole Blues, Sunset 10-99.

The Three Jolly Minors, Chicago Buck Step -- F Minor Blues, Vocalion 15271.

New Orleans Five, Some Of These Days, Romeo 371.

Fred Hall's Jazz Band, West End Blues, Banner 7248.

Joe Jordan's Ten Sharps And Flats, Morocco Blues -- Old Folks' Shuffle. Domino 3791.

(Continued on Page 11)

READERS' COMMENTS

Capitol Theatre Orch.
Washington, D. C.

Gentlemen:

...I am probably one of the very few musicians collecting records, so I am qualified to say that you are not only printing invaluable information for the collector, but highly professional bits of news that should be of interest even to the most critical musician who prides himself on avoiding the average "jazz" publication.

I have been associated with jazz all my life, playing with some of the best men and bands in the business. My kicks had been so great that I decided I wanted to know everything there was to know about the music that really belongs to America; hence my collection and library...

I deeply appreciate the position of the average collector who, without professional standing or musical background, often finds his honest efforts and opinions in vain. I don't always agree with their opinionated ideas, but I do think that the musicians should encourage them, enthusiastic historians that they are.

In closing, I wish you gentlemen all the luck you undeniably deserve in your fine enterprise.

Marty Emerson.

Louisville, Ky.
March 4

Gentlemen:

I find Jazz Information extremely interesting --- the section for reviews of new records is especially noteworthy...

I must agree with Eugene Rachlis,...in that I feel you are devoting entirely too much space to news of orchestra changes and engagements. In this respect you are duplicating the excellent reporting of Down Beat. This space could well be devoted to serious research articles, such as "Boogie Woogie and the Player Piano", by Louis Harap, which appeared in the March first issue.

With all best wishes for continued success,

Robert B. Sales.

SECOND CATALOGUE "HOT" DISCS. Many Ellington & Blues -- Auction & Set Prices. Enclose stamp. H. Mereness, 1949 Green, San Francisco.

ZUE ROBERTSON

King of the Trombone

By

William Russell

C. Alvin "Zue" Robertson, although he hasn't received much publicity of late, was the real king of the trombone in New Orleans as long as thirty years ago. Zue's influence on the jazz trombone style has been enormous. Among those who learned from him were Kid Ory, Honore Dutrey, and Miff Mole. Indirectly, every modern trombonist has felt his influence.

Since March 7, 1891, when he was born in New Orleans, Zue has covered a lot of territory. The last eight years he has spent in California; today he lives in Watts, a suburb of Los Angeles, where the writer visited him recently.

When Zue was five years old he started to learn the piano, and didn't take up trombone until he was about thirteen. He was taught by his cousin, Baptiste Delilie, to whom he gives credit for his later success on the instrument. Zue's first New Orleans band was the Cherry Blossom, whose drummer, Cornelius Tillman, had played in King Bolden's original group. In 1910 he hit the road with Kit Carson's Wild West Show, which carried an eight-piece band.

When the Original Creole Ragtime Band was organized in California in 1911, by enlarging Bill Johnson's and Norwood Williams' string band (Williams now runs a filling station in Watts), they sent back to New Orleans for wind players. They got Freddie Keppard and George Baquet, and wanted Zue; but he was too busy, so Eddie Venson went along instead.

Pete Lala engaged Zue when he first opened the doors of his Storyville cabaret, about 1912. At that time Pete's all-star group had, among others, Joe Oliver, Lawrence Dewey, and Jean Vean. Although the band stayed at Lala's Iberville spot for about two years, Zue left after six months to travel with a road show. He wanted to see the world while he was still young, and says "they couldn't hold me long."

Zue's first appearance in Chicago was in 1913, when he was there for a short time with the road show. At intervals, he returned to New Orleans to play with the Olympia Band and with Robichaux. He also worked with various marching bands, such as Perez' Onward Band, and played euphonium for a while in P. G. Loray's Brass Band. In 1917 he returned to Chicago and played for two years at the De Luxe Cafe, across State Street from the Dreamland. Other members of the orchestra were: Keppard, just in from his tours with the Creole Ragtime Band, Lawrence Dewey, clarinet, Walter Brundy, drums, Bennie Turner, piano, and Bab (Gilbert) Frank, piccolo. Bab is the New Orleans piccolo and clarinet player of legendary fame, rumored to be living in Baltimore.

When Jelly Roll Morton came back to Chicago from Los Angeles in 1922, Zue joined his band. Zue's stay with Jelly Roll is of paramount interest today, because this was the only period during which he recorded. The old Jelly Roll records almost daily assume greater importance as their personnel is discovered. It is of great interest to learn that Zue played on Jelly's Okeh 8105, "London Blues" and "Some Day Sweetheart". At this Chicago session, about December 1923, naturally other sides were made, which evidently were not released. Among the titles which Zue possibly recorded were: Jelly Roll Blues (or Stomp), Mr. Jelly Lord, Milneburg Joys, and Wolverine Blues.

The five piece jazz band which made the Okeh 8105* consisted of Zue, Jelly, Nat Dominique, cornet, Horace Eubanks, clarinet, and a drummer whose name Zue couldn't remember. The group as a whole was not especially notable, and hardly displays Zue's remarkable talent and sensational technique to full advantage. Nevertheless the numbers, played in the traditional New Orleans style, exhibit something of the fluent and easy-going manner which made Zue a marvel among musicians. He shows effective phrasing, great skill in improvising counter-melodies, and command of an unusually wide range for so early a period. "London Blues" is notable for a solo chorus in Zue's "light staccato swing" style, one of the first trombone solos ever recorded.

In 1924, Zue left Jelly Roll to join King Oliver's band for a short trip, after which he toured the midwest with W. C. Handy for a few months. Following a brief engagement with Dave Peyton's Grand Theatre Orchestra in Chicago, he headed east with the Drake and Walker show.

KING OF NEW ORLEANS TROMBONISTS

Zue had never given up playing the piano. For a while he even played the calliope on the S. S. Ben Hur and other Mississippi River boats of the Strekfus line. In New York, where the saxophone was in full bloom, Zue had difficulty getting engagements as a trombonist. His piano playing, however, was much in demand, and finally he heeded James P. Johnson's advice: "Why play trombone when a man can play as much piano as you do?" After 1925 Zue's trombone stood mostly in the corner at home, while he became famous as pianist and organist at the Lafayette and Lincoln Theatres.

Specializing in theatre music, Zue continued to tour the East with his talented wife, Jessie Robertson, a singer and dancer. By 1930 he had given up brass instruments entirely. However, Zue says that even now, with a little bridge work done on his upper teeth and a few days practice, he could be right back in there swinging and sliding that old New Orleans trombone.

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* This supersedes an incorrect personnel given by Kid Ory; see Jazz Information, December 22, 1939.

THE SAFETY VALVE

This is the first in a series of guest columns by prominent collectors, which will appear from time to time in Jazz Information. The editors do not necessarily agree with the ideas which may be expressed in this series. In fact, the title of the series is specially significant. All contributors will be entitled to blow their top.

IS JAZZ DYING OUT?

by Merrill M. Hammond, Jr.

Worcester, Mass.

At no time in the history of jazz music have there been so few men qualified to play in a forthright jazz manner as there are today. The only ones who are able to give forth music that has guts are those who have done so for years. It is nearly impossible to mention a new name in jazz. True, there have been some who played with originality and taste for short periods, but they succumbed rapidly to the lures of business managers, to their later regret. Usually, they wind up as side men, playing notes under the direction of business men who are popularly believed to be qualified musicians. It must be exceedingly difficult, in these days of radio and phonograph contracts, hotel wires and ballroom circuits, for a talented musician to resist the temptations of the juicy returns offered, and not to point his efforts in that direction.

When jazz was coming up the river, a man played primarily because he loved the music, and not because he was going to become wealthy by playing. In fact, he had no goal of gold to shoot at, because in those days jazz was not patronized in any way. Therefore he must have played the music to express his ideas, and for no other reason. The result was that while technically he was inferior to the modern swing musician, artistically he was miles ahead of him. He was truly a creative artist.

Long hours and years of playing, recognized by a mere handful of sporting figures, resulted in the development of a music that is as sincere as anything this country has produced. Any why? Solely because every note those men played said something to them and to their associates. Today, how different: a young man, starting to study an instrument, is intrigued by the swing music that comes blaring forth from every bandstand and radio loudspeaker. He idolizes the players not only for their musicianship, but because he deels they are on the road to great riches. Someone introduces him to real jazz and then, to his great surprise, he finds a music that calls for unlimited ability to execute in the best tradition. He learns that swing is passing, played with ear appeal only. This jazz, he has discovered, stirs his very soul; he spends hours trying to create new patterns of the old themes.

Here is an art, an art which is worthy of his entire efforts. It is intensely American; with it he can express his moods as well as a painter can set in color his impressions. He works constantly until he is on the road to becoming another great figure of jazz. Suddenly he is brought up with a start. No one, except some whacky record collectors and self-styled critics of jazz, appreciates his talent. His fellow musicians admire him, but he has no chance to earn a living with them; he is unhappy when playing commercial swing, and difficult to have in a group which requires him to bury his talent except when the arranger's whim calls it forth.

So what does he do? Usually he tries to form his own group, so that he won't have to play as someone tells him. He'll be able to introduce this jazz to the public, sell it, and make a reputation and money for himself in the bargain. He succeeds in selling a few of his friends on the idea and the project is launched. It is doomed to disaster, the story is well known; and our budding hot musician ends up as a side man or goes on the bum. So what? So we aren't developing any men to take the place of those who are passing on. Sooner or later the art of playing jazz will die also.

Certain of the early jazz musicians managed to maintain their ability, make a living, and leave us with fine examples of good jazz. It was a constant fight to keep the respective sides of their natures in balance, but they did it; and so it seems possible that new men can follow in their footsteps without going completely commercial, and wind up as skyrocket artists. Witness Muggsy Spanier, in our opinion the greatest white cornetist. He played with showman Lewis for nearly a decade, and yet maintained his ability to play sterling jazz, in spite of his exceedingly commercial obligations. He did this by never losing sight of the artistic side of jazz. By accepting recording dates for the sole purpose of making records in the tradition; and he is rewarded by the knowledge that he has left something worthwhile to jazz music. Bix and Teschmaker managed to keep their ability as creative jazz artists throughout their commercial careers. Louis didn't turn commercial until he became an artist of world-wide renown, and was assured of a permanent niche in the jazz hall of fame. Since then, he has never mixed his jazz with his commercial endeavors. Bessie never stepped into a recording studio with the idea that it was just another date. She had something to say, and her records surpass by a wide margin any similar efforts of modern singers. She stuck to her love and sang not from notes, but from sheer inspiration.

The only newcomer to the jazz field that we can honestly believe is adhering to the classic jazz tradition is Art Hodes, and actually he has been knocking around for many years, recognized only by a few. Art believes in working: witness his present employment with a gypsy combination, the last place in the world you'd expect to find a man who could play hot jazz. For that fact, more power to him. He has made the adjustment in his mind, apparently, that no play no eat; so he plays, but with the definite idea that the end compels the means. Art Hodes in his present commercial setup is still thinking, eating, and sleeping the art of creating jazz on the piano. A man with the respect and devotion and ability he has for jazz can't miss being ranked as a great jazz artist. Every time he sits at the piano to play, he has something to say and says it in a stirring manner. The melody is of little importance; to him that is merely the foundation for his own never-ending ideas. If you've ever heard him play South of the Border, you'll understand. Furthermore, he is not trying to cut other piano players. He is interested in what he has to say, and can sincerely admire the work of others. Some day Art Hodes will make an important contribution to jazz, and already he is living proof to young men that it is not necessary to become completely commercial to make a living. It's too bad there aren't more musicians with Hodes' makeup.

The many commercial sirens along the path of jazz have caused even good bands to become unoriginal and stereotyped. The constantly changing personnel makes for standardization, the death of jazz. Great early bands managed to stick together for years and were truly co-operative, thereby having an essential element of jazz. Think of them: Original Dixieland Jazz Band, New Orleans Rhythm Kings, The Wolverines, not to mention the greatest of all, King Oliver. Today we

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NEW RECORDS

JELLY ROLL MORTON'S Red Hot Peppers (BB 8372) Steamboat Stomp -- Smoke House Blues. George Mitchell, cornet; Kid Ory, trombone; Omer Simeon, clarinet; Jelly Roll Morton, piano; Johnny St. Cyr, banjo; John Lindsay, bass; Andrew Hilaire, drums.

Once more an important reissue appears on Bluebird's race list. "Smoke House Blues" was recorded in Chicago September 15, 1926; and "Steamboat Stomp" six days later, with approximately or exactly the same personnel.

And that personnel was unusually fine: Mitchell playing beautiful horn, quiet and relaxed at times, savage at others, but always simple and easy; Ory, playing the old tailgate trombone and reaching surely for the bottom of the chord; Simeon's clear, delicate New Orleans counterpoint style; and an excellent rhythm section, blessed with Johnny St. Cyr's banjo and, in the "Blues", Lindsay on string bass. The spirit of the music is New Orleans; and as always in Jelly's old records, it bears the strong mark of his personal talent in its melody and arrangement.

"Smoke House", made at the same session as "The Chant" and "Black Bottom Stomp", is not the conventional twelve-bar blues. It begins with an ensemble chorus, Mitchell leading finely, and then the solos: Ory's, broad and plaintive, Simeon's, note-splitting and precise, Jelly's, economical and melodic. Then a closing ensemble, followed by trombone and clarinet breaks to a conclusion. Notice also the use of breaks in the ensembles.

The "Stomp" is a fast, paradish number, with a "Wolverine" touch. Solos, by Mitchell, Ory and Jelly Roll, are good; especially the first, with its sharp bite and each note bouncing. But more important are the ensembles: imperfect, but exciting and beautifully balanced, trombone on the bottom, cornet on top, clarinet playing long, sweeping figures which hold their excitement because every note is individually attacked; behind them the piano, busy laying in the chords. These sides are grand after fourteen years; and they'll still be good when all the big bands are as dead as -- for instance -- McKinney's Cotton Pickers.

THE MORTON SEVEN (General Tavern Tunes 1710, 1711) Mama's Got A Baby--My Home Is In A Southern Town; Dirty, Dirty, Dirty -- Swinging The Elks. Henry Allen, trumpet; Claude Jones, trombone; Albert Nicholas, clarinet; Eddie Williams, alto sax; Jelly Roll Morton, piano; Wellman Braud, bass; Zutty Singleton, drums.

These suffer considerably, of course, by direct comparison with the older record reviewed above. This session is much more commercial in intention; and Jelly Roll's modern commercial arrangements are not at all up to the standard of his old hot arrangements. However, his General band was improved, for this third session, by the addition of Claude Jones on trombone; and the date seems to have found Henry Allen in pretty good form. The first two, which have vocals by Jelly, have little else: some good trumpet breaks on the first side, a nice low-register clarinet solo (and an extraordinarily wild trumpet solo) on the second.

The other coupling is without vocals. "Dirty, Dirty, Dirty", a dullish arrangement, has Henry Allen in the background with a few good notes, and brings Braud forward for some excellent bass work. "Swinging The Elks", a toned-down version of the parade music, is the best side. It features excellent solos by Allen (muted), Williams and Jones, with a last chorus in which Allen and Jones play very well together, but the clarinet is not heard.

SIDNEY BECHET'S New Orleans Feetwarmers (BB 10623) Indian Summer -- Preachin' Blues. Sidney Bechet, soprano sax; Sonny White, piano; Charlie Howard, guitar; Wilson Myers, bass; Kenny Clarke, drums.

It's extremely disappointing to find Sidney Bechet making such a mediocre record under the same recording name that covers five of his most exciting sides ("Shag", etc.). The recording combination, identical with his present outfit at Nick's except for the added piano, is not too good; and the musical material poor. The "Preachin' Blues" is more listenable, in spite of a terribly phoney boogie-woogie introduction, mainly because of Wilson Myers' engaging sermon on women. Bechet's tone and vibrato are as beautiful as ever, but the background rhythm seems to disturb him, and he has little to say. The reverse is merely a pop tune, even when it's played on the soprano sax. This is too bad, because Bechet still has the genius of twenty years ago; given two or three other men with something of his own spirit and ability, he could still make great records.

WILLIE "THE LION" SMITH'S Orchestra (General Tavern Tunes 1712, 1713) Peace On You -- Noodlin; Wontcha Do It To Me -- Rushin. Sidney De Paris, trumpet; Jimmy Lane, Johnny Mullins, Stony Smith, saxes; Willie Smith, piano; Bernard Addison, guitar; Dick Fulbright, bass; Puss Johnson, drums; Naomi Price, vocals.

This was a quiet date which produced two entirely commercial sides (the first title named on each record) and two original compositions by the Lion. Individual talent in the band seems to be confined to Smith, De Paris and Addison; but it doesn't matter greatly, since the music is almost entirely arranged. "Rushin" is rather dull, "Noodlin" rather pleasant, both rather on the side of what is politely called polite jazz. There are a few good spots for De Paris and Addison (who seems to have been listening to Django Reinhardt lately); Willie Smith plays only a very little of his usual flowery piano.

TOMMY McCLENNAN (BB 8373) Whiskey Head Woman -- Bottle It Up And Go. Another excellent coupling by this fine folk blues singer, who uses his voice well, with power and rumor, and is accompanied by a superb guitar.

GENE KRUPA'S Orchestra (Co 35387) Symphony In Riffs--Marcheta. Corky Cornelius, Torg Halten, Nate Kazebier, trumpets; Floyd O'Brien, Al Sherman, Rod Ogle, trombones; Sam Donahue, Bob Snyder, Clint Neagley, Sam Musiker, saxes; Milt Raskin, piano; Remo Biondi, guitar; Biddy Bastien, bass; Gene Krupa, drums. On second side Al Jordon, Sid Brantley and Tony D'Amore replace, respectively, Sherman, Ogle and Raskin.

The old Benny Carter original turns up again, and fares pretty well in Krupa's hands. The saxes' intonation isn't the best, but they handle the difficult phrasing well; there's a short trombone solo, by Floyd O'Brien, which isn't much good, a trumpet solo (Cornelius?) which becomes really impressive when backed only by Krupa's drums; and a bit of sweet clarinet by Sam Musiker. The reverse has the advantage of staying away from the tune, but not much else.

HARLAN LEONARD'S Rockets (BB 10625) Hairy Joe Jump -- My Gal Sal. Edward Johnson, William H. Smith, James Ross, trumpets; Richmond Henderson, Fred Beckett, trombones; Harlan Leonard, Darwin Jones, Henry Bridges, James Keith, saxes; William S. Smith, piano; Effergee Ware, electric guitar; Winston Williams, bass; Jesse Price, drums.

A better coupling on the whole than the band's first, this featured solos galore. The only noteworthy one is Beckett's trombone part in "My Gal Sal", which shows promising skill and ease.

WOODY HERMAN'S Orchestra (De 3008) Peach Tree Street -- Give A Little Whistle. "Peach Tree Street" is worth hearing for Joe Bishop's solo. Outside of that, it's the most colorless refinement of the Teagarden blues vocal style, by Woody Herman in person, plus a competent clarinet solo. Hy White has a pleasant guitar spot, too.

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ORIGINAL RECORD LABELS

RECORD MANUFACTURERS, when they make minor or major changes in the design of their labels, doubtless never take into consideration the effect on record collectors. And most collectors, of course, are not at all affected. Only one peculiar species sweats every time Vocalion reverses its colors, or Columbia shifts its number. It is for collectors of this brand, who insist on obtaining the original issue of any record worth owning, that I have assembled the information given on these pages.

Pictorial presentation has been selected as the most certain means of showing label changes. I wish to state that I do not consider myself a final authority on labels, and any corrections or additions will be appreciated. The data given are as exact as I can ascertain from my own collection, and with the kind aid of Alderson Fry of Nashville. Some details are missing, because of the scarcity of records in certain series (the Vocalion 15000, for example). With some labels such as Regal, on which virtually the only important records are the Armstrong-Hendersons, I have been unable to detect any changes. Other such labels are Domino, Ajax, Banner, Pathe, Claxtonola, Romeo, Crown, etc. I have dispensed with special cases involving misspelled words, incorrect titles, and other errors affecting only single discs.

The most difficult label to run down has been, surprisingly, Victor. That company changed the wording on its labels so indiscriminately that I am sceptical of my own information. However, I believe I have assembled a good outline from which further work can be done.

I have not covered the familiar recent changes in the Victor, Bluebird, Columbia and Vocalion labels. The illustrations are all two-thirds actual size.

- 1 -

Special label

By

William C. Love

- 5 -

14659 - 15005

- 6 -

15030 - 15205
1007 - 1065

- 7 -

1099 - 1531
15710 - 15797

- 8 -

1546 - 1646

- 9 -

2527 - 2944
15858 - 15864

- 10 -

2951 - 2962

- 11 -

2963 - 3411

- 12 -

3423 - 3760

- 13 -

3801 —

- 16 -
8420 - 8423

- 14 -
Red Label
4495 - 4999
8000 - 8290
40000 - 40422

- 15 -
8297 - 8396

← - 17 -
8436 - 8462

→ - 18 -
Red Label
8470 - 8609
40762 - 40843
Black Label
8613 - 8766
40871 - 41350

- 19 -
8774 - 8940
41375 - 41560

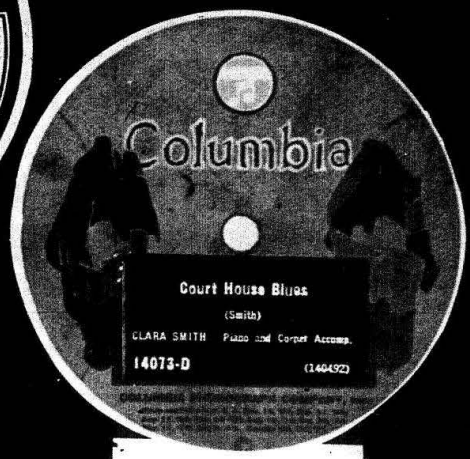
- 20 -
Change to Red
8945 —
41565 —

- 21 -

All 13000's
14000 - 14072
1 - 292

- 20 -

All A- Series



- 22 -

14073 - 14074
374 - 376

- 23 -

14075 - 14153
379 - 698

- 24 -

14158 - 14487
735 - 1959

REG. U. S. PAT. OFF.
Columbia
J. C. Holmes Blues
(Gus Horsley)
BESSIE SMITH and
Her Band
14095-D
(140629)
© COLUMBIA PHONOGRAPH COMPANY, INC., NEW YORK, U.S.A.
MADE AND PAT'D IN U.S.A. AUG. 11, 08, JAN. 21, 13 AND MAY 22, 23.

- 26 -

2729 —

- 25 -

14527 —
2092 - 2710

William C. Love's
ORIGINAL RECORD LABELS
Will Be
CONTINUED NEXT WEEK -

NEW RECORDS

(Continued from Page 5)

YAS YAS GIRL (Vo 05382) Front Door Blues -- Mama's Bad Luck Child. In her latest coupling, Merline Johnson demonstrates her unusual ability to imitate other blues singers very closely. The second title is sung in the rough, shouting style which is almost exclusively the property of the men singers -- the other, in Billie Holiday's manner. Both sides have good accompaniment by drums and piano.

CHARLIE PICKETT (De 7707) Down On The Highway -- Let Me Squeeze Your Lemon. Good blues, if nothing extraordinary, with a conventional guitar accompaniment.

MAE MORAN (Va 6034) Lost My Man -- Rolling Log Blues.

CAROLINA WASHBOARD TRIO (Va 6036) New Deal Rag -- That Thing Blues.

JOLLY JUG BAND (Va 6037) Got Good Tatems -- Tapping That Thing.

MELLOW BOYS (Va 6038) Do It--Watch Out Mama.

The quality of Varsity's blues reissues seems to be decreasing; unfortunately, since some of the first sides issued were excellent. Most of these newer titles are by washboard, novelty, or even hillbilly-race bands. The Mae Moran item is mislabeled, having a chorus rather than a single singer, and no piano or trumpet in the accompaniment. The best record is that last named, which has fair singing and guitar playing.

FATS WALLER'S Rhythm (BB 10624) The Moon Is Low -- Black Maria. Rather more tasteful, but no less commercial, than Fats' usual stuff. There is no vocal on the first side. Besides Fats, Eugene Cedric stars on tenor sax, and plays a pleasant, direct clarinet style.

CALUMET CITY JAZZ

(Continued from Page 1)

stuff, played with abandon yet full of feeling and good taste. Calling Qualey!

Several old timers are on the move in Calumet City. After several months down below, Cleo Brown moved up to Chicago's West Side. Lee Collins, trumpeter of Astoria Eight fame, was replaced a month ago by an inferior but possibly less expensive sextet led by Jimmie Floyd. Roy Perkins, at the Four Aces for two years, was replaced February 27 by Count Rich.

Richard Fox has three reeds, a trumpet and rhythm at the Siesta; satisfactory only if tonal rhythm is enough. His goal seems to be the Basie quality on interminable riff choruses --- achievement, somewhat short.

The Barn and Cadillac Club uses gigging groups on week-ends, nothing regular. At the 101 Ranch Stan Sykes plays neat tenor in a trio including Wayne Freeman, drums and Benny Hughes, piano.

All items are subject to change or shift without two weeks notice.

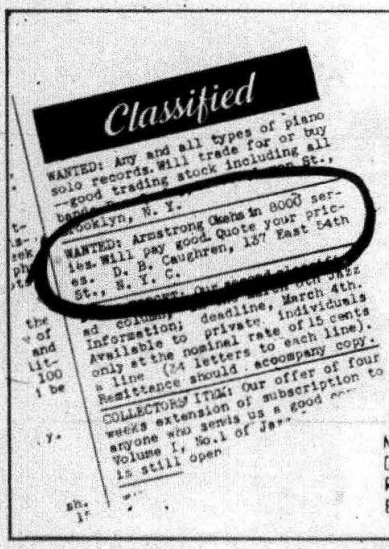
-- John Steiner.

New York

(Continued from Page 1)

with his band, now playing at Queens Terrace in Long Island City. Among the titles recorded was "The Man With The Funny Horn". Moseley plays trombone and slide saxophone.

Abe Bolar played bass in Count Basie's band for a week at Boston's Southland, while Walter Page was sick. The Boston Hot Club held a jam session with Basie, Page, Lester Young, Harry Edison and Helen Humes last week, and won't forget it soon. Basie is to record twelve sides for Columbia on Monday, Tuesday and Wednesday of next week.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HRS REISSUES BLUE FIVE DISCS

(Continued from Page 1)

"Wild Cat", and "New Orleans Hop Scop". Sidney Bechet is present on all except a few, where his place was taken by Buster Bailey. Others who took part in these famous sessions include Lil Armstrong and Clarence Williams, piano; Charlie Green, Charlie Irvis and Aaron Thomson, trombones; Buddy Christian, banjo; Thomas Morris, cornet.

The recordings with Armstrong were made in New York during the winter of 1924-25, while Louis was playing at the Roseland with Fletcher Henderson's orchestra, shortly after leaving King Oliver. The other three sides were recorded earlier.

The new album continues the policy, inaugurated by the first two albums of the Hot Record Society, of making available to a wider public some of the jazz classics which have been rarities for years. Already available are the eight QRS piano solos of Earl Hines, and a selection of the Wolverines' Gennetts.

THE SAFETY VALVE

(Continued from Page 4)

have two bands which maintain the same personnel from one record date to another, Bob Crosby and Duke Ellington. Therein lies the secret of their success and ability to give forth the best jazz.

Throughout this discussion there has been one dominant theme, the necessity for years of foundation and practice to achieve the ability to play music that you can get your teeth into. There have never been any child prodigies in the art of jazz. Why? Because it isn't a question of notes; it's having an original idea to express. This business of ideas extends to the field of arranging. The most difficult type of arranging is that of arranging for a small jazz group. Alex Hill and Frank Teschmaker gave us outstanding examples of how to arrange for a small band. Both of these men are dead, and who is there to represent this important facet of jazz? Possibly Brad Gowans. And so it seems to us that it is time for all lovers of hot to wake up and give the young musicians more than a good word. Probably the best subsidy would be to make more recording dates available for hot musicians. Let's have more dates for jazz recordings, and then let us point out to our friends who are buying sweet swing that here is a record they can buy and play for years afterward; that they will constantly hear new things in the improvised ensembles, things they would never find in their mickey mouse music, music for people who can't read without moving their lips.

COLLECTORS' ITEMS

(Continued from Page 2)

Who has information on Bud Ritchie and his Boys, Champion 40010, "Slappin' The Bass" (17164) --- "Rockin' Chair" (17162)?

No one seems to have paid much attention to the Original Dixieland Jazz Band's Hytone record, "Gypsy Blues" (9140A) -- "My Honey's Lovin' Arms" (9140B), Hytone K-140. Dan Qualey of Brooklyn has the only copy we know of, and tells us that he believes it's genuine.

Kenneth Hulsizer of Urbana, O., adds two Doc Cooke records to Discography: "Brown Sugar -- High Fever", Columbia 813, and "Sidewalk Blues", Columbia 862. The latter is backed with "White Ghost Shivers", by the New Orleans Owls.

The Six Hottentots' recording of "Rosy Cheeks" (7175) which we mentioned recently was also issued on Banner 1962, according to Robert B. Sales of Louisville, Ky.

Walter O. Trumbley of East St. Louis has a question regarding the brief record reviews which were printed at the end of Wilder Hobson's book, "American Jazz Music". In one of these reviews, Hobson described the second trombone solo in Fletcher Henderson's "Sugar Foot Stomp" (Crown version, reissued on HRS and Varsity) as played by Jimmy Harrison. Mr. Trumbley thinks it sounds a good deal more like Higginbotham. So do we: it is.

Merrill M. Hammond, Jr., of Worcester, Mass., now concedes that his Pathe record by Buddy Christian's Jazz Rippers, mentioned in a previous column, does not have Louis Armstrong. It was made by a Clarence Williams combination, however, and it seems that Williams used to instruct his cornetists to play as much like Louis as possible. It's probably Thomas Morris on the Pathe, Hammond writes.

Leonard Kaplan of Philadelphia wants to know who played piano, especially, on Paramount 12661 by the Dixie Four, "Kentucky Stomp" (20658) -- "St. Louis Man" (20660).

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SECOND JAM SESSION IN TRENTON

Trenton, N.J., March 14. -- The second jam session of the Hot Club of Trenton, held at Club Condado on the afternoon of March 3, supplemented the talents of James P. Johnson and his men with the rock-like foundation bass playing of George (Pop) Foster, who currently slaps for Armstrong. Chick Corvan, club drummer, rounded out the quintet which brought back with Johnson (by popular request) trumpeter Joe Thomas and George James, alto, clarinet and baritone.

A turnout of 125 enjoyed such high spots as the inspired playing of the blues by Foster, Johnson's "Bluebird choruses" of improvisation on "Who", Thomas' solid, economical solos, and George James' succulent tone.

A third meeting has been programmed for March 31, when the club will play host to Maxine Sullivan, whose vocals will be accorded a novel backing on hot flute by George James. Co-featured with Maxine will be Henry Allen, Jr., trumpet, and James P. Johnson. Corvan and a local bass player will complete the group.

Club officers are A. H. Goedde, president; Frank Trolle, treasurer, and Charles Rogers, secretary.

FATHER HINES IN MILWAUKEE

Milwaukee, March 12. -- Within a single season the Blatz Hotel has become Milwaukee's swing (and novelty and corn) center. Thus far Eddie South and Fats Waller have alternated with the Schnickelfritzers and Andy Iona. On Sunday, March 11, Slim Gaillord took over, followed by Earl Hines with a reduced band for eleven days, starting March 12. A local sweet bunch thereafter.

Bill Davison's trumpet and his trio are out of Schmitz' during a two-week renovation period. Meanwhile many of hot clientele visit Jimmy Dudley at the Moonglow.

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